

Nº2.

Three
CHARACTERISTIC MELODIES,
for the
HARP SOLO.

Nº1,

"WENN ICH EIN VÖGLEIN WÄR"

in A flat.

Nº2,

"LISPLE LAUTE, LISPLE LINDE."

(Serenade) in F minor.

Nº3,

"VIRGO MARIA".

(Andante Religioso) in E flat

Composed and perfectly dedicated by permission!

TO

HER GRACE

The Duchess of Wellington,

BY

CHARLES OBERTHÜR,

(HARPIST TO H.R.H. THE DUCHESS PAULINE OF NASSAU.)

Op. 166.

166

Ent. No. 441.

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HARP.

1

"THREE CHARACTERISTIC MELODIES"

BY

CHARLES OBERTHÜR.

Op. 106. N^o 2.

SERENADE.

Lisple Laute, Lisple linde,
Wie der Hauch der Abendwinde.

MODERATO.

The first system of musical notation for the harp, consisting of a grand staff with two staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The music begins with a piano (*p*) dynamic. The right hand features a melody with notes marked with a '0' and a 'ten.' (tension) marking. The left hand provides a harmonic accompaniment. Chordal indications include (D-flat), (B-flat), (E-flat), (B-flat), and (E-flat A-flat).

The second system of musical notation for the harp, continuing the grand staff. It features a melody in the right hand with notes marked with a '0' and a 'ten.' (tension) marking. The left hand continues the harmonic accompaniment. Chordal indications include (D-flat), (A-flat), and (E-flat).

The third system of musical notation for the harp, continuing the grand staff. It features a melody in the right hand with notes marked with a '0' and a 'ten.' (tension) marking. The left hand continues the harmonic accompaniment. Chordal indications include (D-flat). The system concludes with a *cresc.* (crescendo) marking and a *string.* (string) marking.

The fourth system of musical notation for the harp, continuing the grand staff. It features a melody in the right hand with notes marked with a '0' and a 'ten.' (tension) marking. The left hand continues the harmonic accompaniment. Chordal indications include (D-flat). The system concludes with a *legato.* (legato) marking and a *dim. e riten.* (diminuendo and ritenuto) marking.

CON MOTO.

espressivo e dolente

fz >

fz >

fz >

fz >

(F \flat) *p* lusingando.

24

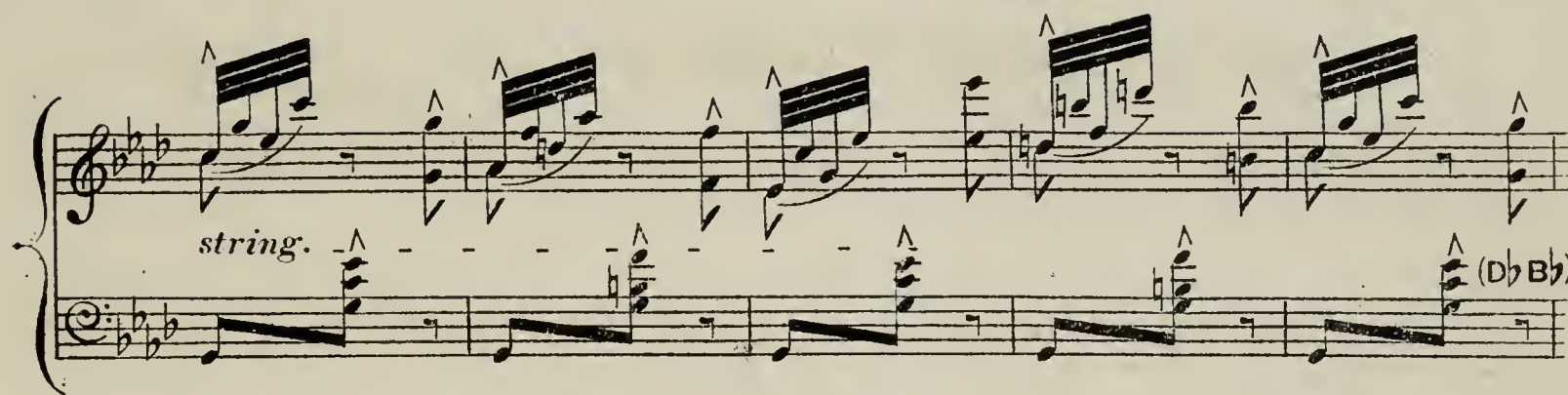
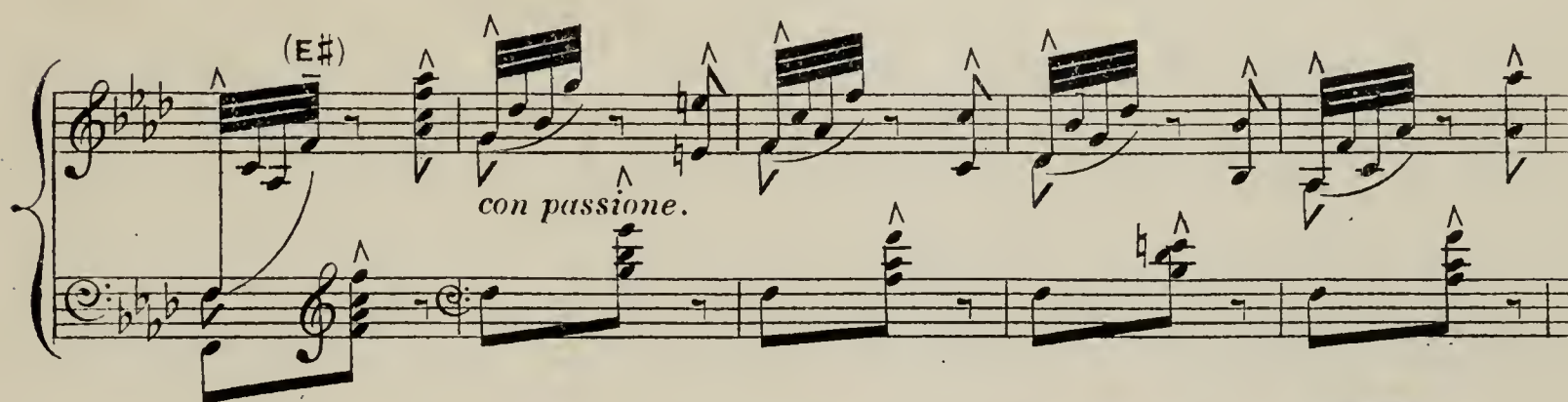
8va loco.

con espress: - - - (F \sharp)

8va loco.

(D \flat F \sharp)

(D \flat) *fz* \flat :



The musical score is written for Harp and consists of five systems of two staves each. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together, and rests. Dynamic markings include *f sempre cres.* (forte, always crescendo) and *dolce espress.* (dolce, expressive). The score concludes with a final chord marked with a fermata and a key signature change to two flats (B-flat, E-flat).

f sempre cres.

dolce espress.

f sempre cres.

(F \flat)

A TEMPO.

First system of musical notation for harp, measures 1-4. The music is in a key with three flats (B-flat, E-flat, A-flat) and 3/4 time. The right hand features a series of eighth-note chords, while the left hand plays a steady eighth-note accompaniment.

Second system of musical notation for harp, measures 5-8. The right hand continues with eighth-note chords. The left hand has a crescendo leading into a section marked "string:".

Third system of musical notation for harp, measures 9-12. The right hand plays a series of eighth-note chords. The left hand continues with a steady eighth-note accompaniment.

Fourth system of musical notation for harp, measures 13-16. The right hand features a crescendo leading into a section marked "dolce." with a change in texture. The left hand continues with a steady eighth-note accompaniment.

Fifth system of musical notation for harp, measures 17-20. The right hand features a crescendo leading into a section marked "loco." with a change in texture. The left hand continues with a steady eighth-note accompaniment.

First system of musical notation for Harp, measures 1-4. The music is in G major (one sharp) and 2/4 time. It features a continuous eighth-note pattern in the right hand and a more rhythmic accompaniment in the left hand. Dynamic markings include *fz* and *fz* with accents.

Second system of musical notation for Harp, measures 5-8. Measures 5-6 continue the previous pattern. Measure 7 features a rapid sixteenth-note scale in the right hand. Measure 8 begins a new section marked *p* *lusingando*.

Third system of musical notation for Harp, measures 9-12. Measures 9-10 feature a rapid sixteenth-note scale in the right hand, marked *8va* and *loco*. Measures 11-12 continue with a more melodic line in the right hand, marked *con espress.* and *(F#)*.

Fourth system of musical notation for Harp, measures 13-16. Measures 13-14 feature a rapid sixteenth-note scale in the right hand, marked *8va* and *loco*. Measures 15-16 continue with a more melodic line in the right hand.

Fifth system of musical notation for Harp, measures 17-20. Measures 17-18 feature a rapid sixteenth-note scale in the right hand, marked *simile*. Measures 19-20 continue with a more melodic line in the right hand.

First system of musical notation for Harp. The treble staff begins with an accent (^) and a slur over a group of notes. The bass staff has a dynamic marking *sf* (sforzando) and a slur. The key signature is B-flat major (two flats).

Second system of musical notation for Harp. The treble staff has a dynamic marking *poco sosten* (poco sostenuto) and a slur. The bass staff has a dynamic marking *dolce e espressivo* (dolce e espressivo) and a key signature change to B-flat major (two flats). The tempo marking *MODERATO.* is centered above the system. The system ends with a key signature change to B-flat major (two flats) and a key signature change to B-flat major (two flats).

Third system of musical notation for Harp. The treble staff has a dynamic marking *calando.* (calando) and a slur. The bass staff has a dynamic marking *calando.* (calando) and a slur. The key signature is B-flat major (two flats).

Fourth system of musical notation for Harp. The treble staff has a dynamic marking *calando.* (calando) and a slur. The bass staff has a dynamic marking *calando.* (calando) and a slur. The key signature is B-flat major (two flats).

Fifth system of musical notation for Harp. The treble staff has a dynamic marking *calando.* (calando) and a slur. The bass staff has a dynamic marking *dolciss: - - calando. - e - sosten.* (dolcissimo, calando, e sostenuto) and a slur. The key signature is B-flat major (two flats).

A CATALOGUE OF

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3. Ap Shenkin	2 6
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4. Meco & Voga voga luna (La Straniera).....	2 6
5. March & Pas redoublé (Saffo).....	2 6
6. Voga, voga, & Sogno talor (Parisina).....	2 6
7. Vieni ah! vieni (Cavatine-Mazurka de Pacini).....	2 6
8. Ah! tu sei (Parisina).....	2 6
9. Quanto è bello (L'elisire d'amore).....	2 6
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17. Kathleen Mavourneen and Dermot astore	3 0
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19. La gitana. The new cachucha	2 6
20. Les noces. Fantasia, introducing Danisb air	3 0
21. Relics of Wales (Three Welsh airs)	3 0
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23. The bloom is on the rye (Bishop).....	3 0
24. The light of other days (Balfie).....	3 0
25. The old house at home (Loder).....	3 0
26. Victoria march (introducing "The brave old oak")	3 0

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b I love but thee (T. Moore). Introduction and variations	3 0

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4. Lilla's a lady	1 0
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3. The farewell of Raoul de Coucy.....Blangini	2 6
4. Le départ du jeune Grec	2 6
5. Adolpheine. German air	2 6
6. German Waltzes	2 6
7. Ye banks and braes o' bonny Doon	2 6
8. What beauties does Flora disclose. Scotch air and a Quick march	2 6
9. Stanco di pascolar. Venetian air	2 6
10. Di piacer (La gazza ladra)	2 6

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b Non più mesta. Fantasia on Rossini's air.....	3 0
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b There is no home like my own. Variations.....	2 6

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9. From the Alp the horn resounding	2 6
10. With sword at rest (The standard bearer) Lindpaintner	2 6
11. When the swallows fly towards home (Agathe).....Abt	2 0
12. Oh! wert thou mine for ever	2 0

c Op. 89. "HOMMAGE A SCHUBERT." Trois mélodies:	
1. Ye flow'ers that to me she gave.....	1 6
2. Praise of tears.....	1 6
3. Norman's Gesang	1 6

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1. Streamlet cease	2 0
2. Forth I roam	2 0
3. If o'er the boundless sky	2 0

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1. Bâle	3 6
2. Zurich	3 6
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1. Grace	2 6
2. La fontaine	2 6
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c Op. 106. Three characteristic melodies:	
1. Wenn ich ein Vöglein wär	3 0
2. Lisle laute, lisle linde	3 0
3. Virgo Maria (O Sanctissima)	3 0

c Op. 110. "PENSÉES MUSICALES." Trois pièces de salon:	
1. Repose	2 0
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b Op. 118. Les montagnes Bohémiennes. Chant national d'après Leopold de Meyer.....	2 6

b Op. 121. Trois morceaux caractéristiques:	
1. La gitana.....	3 0
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3. La gazelle.....	3 0

b Op. 127. Sacred melodies:	
1. Martin Luther's hymn	2 6
2. Old hundredth psalm	2 6
3. Before Jehovah's awful throne	2 6
4. Airs from "The creation" (Haydn)	4 0
5. Vital spark of heavenly flame.....	2 6
6. Agnus Dei (Mozart)	2 6

b Op. 128. Deux mélodies de l'opéra Les huguenots (Meyerbeer):	
1. Nobles seigneurs. Cavatine du page	2 0
2. A ce mot tout s'anime. Air de Marguerite	2 0

OBERTHÜR, CHARLES—continued.	
b Op. 129. "ÆOLIAN CHORDS." Three melodies:	
1. Gems of the crimson-coloured even	2 0
2. She was a creature strange as fair.....	2 0
3. 'Tis sweet when in the glowing west	2 0

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1. Ah! che la morte.....Trovatore	
2. Il balen del suo sorriso	2 6
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4. Stride la vampa	2 6
5. La mia letizia	2 6
6. La donna è mobile	2 6
7. Parigi, o cara	2 6
8. Ah, fors'è lui	2 6
9. Di Provenza il mar	2 6
10. Libiamo (Brindisi).....Traviata	
11. Ernani involami.....Ernani	
12. Va pensiero.....Nabuco	

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1. Sea nymphs	2 0
2. Murmuring waves	2 0
3. My bark glides through the silver wave	2 0
4. Water sprites	2 0

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b Op. 166. The keel row. Fantasia	4 0
b Op. 167. Santa Lucia. Neapolitan air	4 0
b Op. 170. Un ballo in maschera. Fantaisie	4 0

b Songs without words:	
1. Dans ces instants où le cœur pense	2 0
2. Ich denke jein, wenn durch den Hain der Nachtigallen	2 0
3. Eilende Wolken, Segler der Lüfte.....	2 0
4. Emelina.....	1 6
5. Selige Tage	1 6
6. Nachgefühl	1 0
7. Adieu, charmant pays de France	3 0
8. For I, methinks, till I grow old	3 0
9. L'air est doux, le ciel est beau	2 6
10. Ange aux yeux bleus	2 6
11. We rove among the roses	2 6
12. Au bord du Rhin	2 6
13. Au bord de la Lahn	2 6
14. Au bord de la Nahe	2 0
15. Au bord du Neckar.....	1 0
16. Auf leichtem Zweig	1 6
17. Ah! be not sad	2 0
18. Remind me not	1 6

b "VOYAGE LYRIQUE." Twenty-four National Airs.....each	3 0
1. Norway.....	
2. Sweden.....	
3. Denmark.....	
4. Russia (God save the Emperor).....	
5. Prussia.....	
6. Prussia.....	
7. Poland.....	
8. Saxony.....	
9. Bavaria.....	
10. Austria (Haydn's hymn).....	
11. Hungary.....	
12. Sardinia.....	
13. Romagna.....	
14. Naples.....	
15. Spain.....	
16. Portugal.....	
17. Switzerland.....	
18. France (La Marseillaise).....	
19. France (Les Girondins).....	
20. Belgium.....	
21. Holland.....	
22. England (Rule Britannia).....	
23. America (Hail Columbia).....	
24. England (God save the Queen).....	

STEIL, W. H.	
b My lodging is on the cold ground (variations)	3 0

STREATHER, WILLIAM.	
b Deh vieni alla finestra. Serenade from Don Juan	2 6
a Home, sweet home, of Thalberg, transcribed	1 0

TAYLOR, GERHARD.	
a Com'è gentil (Don Pasquale). Transcription	1 6
a Fantasia on Irish melodies (The harp that once, Believe me if all, and Meeting of the waters).....	3 0
a Two favourite Irish melodies (Coolin and The minstrel boy). Variations	3 0
a Rigoletto. Fantasia on Verdi's opera	3 0

THOMAS, JOHN.	
b WELSH MELODIES. Transcribed:	
1. The ash grove.....	3 0
2. The bells of Aberdovey	3 0
3. Sweet melody, sweet Richard.....	2 0
4. The rising of the sun.....	3 0
5. The march of the men of Harlech.....	3 0
6. Riding over the mountain (original melody by J. Thomas)	3 0
7. The plain of Rhuddlan	3 0
8. Love's fascination	3 0
9. The rising of the lark	3 0
10. The camp (Of noble race was Shenkin)	3 0
11. Megan's daughter	3 0
12. The minstrel's adieu to his native land (original melody by J. Thomas)	3 0
13. Watching the wheat	3 0
14. New year's eve	3 0
15. David of the white rock, or The dying bard to his harp	3 0
16. Over the stone	3 0
17. The miller's daughter	3 0
18. Come to battle	3 0
19. All through the night	3 0
20. The blackbird	3 0
21. The dawn of day	3 0
22. Britain's lament	3 0
23. Black Sir Harry	3 0
24. The departure of the king	3 0
b La source. Caprice of J. Blumenthal, transcribed	4 0
b The harmonious blacksmith, of Händel, transcribed	3 0

WRIGHT, T. H.	
b Caledonian Fantasia, introducing favourite Scotch melodies.....	4 0
b Com'è gentil (Don Pasquale). Fantasia	3 0
b Deh calma oh ciel (Otello). Transcription.....	2 6
b Fra poco a me ricovero (Lucia). Arranged	1 6

N^o 3

Labori de Stefano

Napoli 23 Luglio 1910

Three
CHARACTERISTIC MELODIES,
for the
HARP SOLO.

N^o 1.

WENN ICH EIN VOGLEIN WÄR"

in A flat.

N^o 2.

"LISPLE LAUTE, LISPLE LINDE."

(Serenade) in F minor.

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Andante Religioso in E flat

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"THREE CHARACTERISTIC MELODIES"

BY.

CHARLES OBERTHÜR.

Op. 106. N^o 3.

"VIRGO MARIA."

O! Sanctissima,

O! Piissima,

Dulcis Virgo Maria!

ANDANTE SOSTEN.
E
RELIGIOSO.

ben marcato il canto e p l'accomp!

First system of musical notation for harp, featuring a treble and bass staff with various notes and rests.

Second system of musical notation for harp, with "L.H." markings above the treble staff and the instruction *marcato bene la melodia e p/p l'altro.* below the bass staff.

Third system of musical notation for harp, with "L.H." markings above the treble staff and the instruction *simile.* below the bass staff.

Fourth system of musical notation for harp, with "L.H." markings above the treble staff and the instruction *cresc. poco* below the bass staff.

Fifth system of musical notation for harp, with "L.H." markings above the treble staff and the instruction *poco* below the bass staff.

con dolore.
mf

calando.
fz

fz *risoluto.*
15
(A B \flat)

cresc. *fz*

sosten e espress. *riten.*

con dolore. *mf*

calando.

fz

fz *risoluto.*

delicato. *fz*

The first system of musical notation for harp, consisting of two staves. The upper staff features a series of eighth-note chords, some beamed together, with a 'delicato.' marking. The lower staff contains a single melodic line with a 'fz' (forzando) marking.

fz *cresc.* *e* string. (Aq)

The second system of musical notation for harp, consisting of two staves. The upper staff continues the eighth-note chordal pattern. The lower staff has a melodic line with a 'fz' marking, followed by a 'cresc.' (crescendo) marking and the word 'e' (and) before 'string.' and '(Aq)'.

(Fq) *sempre f* (Gb) (Ab)

The third system of musical notation for harp, consisting of two staves. The upper staff features a series of chords, each preceded by a '7' (seventh) and a slur. The lower staff has a melodic line. The system is marked with '(Fq)', 'sempre f', '(Gb)', and '(Ab)'.

(Ab) (Db) (Ab) (Gb)

The fourth system of musical notation for harp, consisting of two staves. The upper staff features a series of chords, each preceded by a '7' and a slur. The lower staff has a melodic line. The system is marked with '(Ab)', '(Db)', '(Ab)', and '(Gb)'.

The fifth system of musical notation for harp, consisting of two staves. The upper staff features a series of chords, each preceded by a '7' and a slur. The lower staff has a melodic line.

15

lusingando.

(E7)

ff e appassionato.

8^a

mf e dim.

sempre p e sosten:
(near the sounding board)

rall. Lento.

A CATALOGUE OF HARP SOLOS.

N.B.—The letters before the names denote the degree of difficulty; a, stands for difficult; b, moderately difficult; c, easy; d, very easy.

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a Fantasia, dedicated to Thalberg.....	5 0
b Introduction and variations on a favourite Air of Bellini.....	4 0
b Marche favorite du Sultan.....	6 6
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APTOMMAS.	
b WELSH MELODIES:	
1. The rising of the sun.....	2 6
a. Of noble race was Shenkin.....	2 6
3. Ap Shenkin.....	2 6
4. Poor Mary Anne.....	2 6
5. Love's fascination.....	6 6
6. Sweet Richard.....	6 6
b Aptommas's polka.....	3 0

BELLOTTA, F.	
b Galop brillant.....	6 6
b Il trovatore. Fantaisie sur l'opéra de Verdi.....	3 6

BOCHSA, N. C.	
b LE MÉNESTREL ITALIEN. Dix Morceaux, courts et brillants:	
1. Di Pescatori and Ama tua madre (Lucrezia).....	2 6
2. O divina Agnese (Beatrice di Teoda).....	2 6
3. Com'è bello (Lucrezia Borgia).....	6 6
4. Meco & Voga voga luna (La Streniera).....	2 6
5. March & Pas redoublé (Saffo).....	2 6
6. Voga, voga, & Sogno talor (Parisina).....	2 6
7. Vieni ah! vieni (Cavatine-Mazurka de Pacini).....	2 6
8. Ah! tu sei (Parisina).....	2 6
9. Quanto è bello (L'élisir d'amors).....	6 6
10. Io l'udia (Torquato Tasso).....	6 6

b RÉCRÉATIONS pour les Harpistes de toutes les forces:	
1. My own blue bell.....	2 6
2. The bridal ring.....	2 6
3. The Prince of Wales' march.....	2 6
4. March in the old Irish style.....	2 6
5. Souvenir à l'Ecosaise.....	2 6
6. The wild white rose.....	2 6
7. Rondo à la villageoise.....	2 6
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1. Merch Megan.....	1 0
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b Lucrezia Borgia. Fantasia on Donizetti's opera.....	4 0
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c "ÉTRENNES AUX DAMES." Select airs, &c.:	
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2. Le vaillant troubadour.....	2 6
3. The farewell of Raoul de Coucy.....Blangini	2 6
4. Le départ du jeune Grec.....	2 6
5. Adolphe. German air.....	2 6
6. German Waltzes.....	2 6
7. Ye banks and braes o' bonny Doon.....	2 6
8. What beauties does Flora disclose. Scotch air and a Quick march.....	2 6
9. Stanco di pascalar. Venetian air.....	2 6
10. Di piacer (La gazza ladra).....	2 6

HUNT, W. B.	
c The blue bells of Scotland. Introduction and variations....	3 0

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b Non più mesta. Fantasia on Rossini's air.....	3 0
b The last rose of summer. Variations.....	2 6
b There is no home like my own. Variations.....	2 6

MEYER, F. C.	
b Auld Robin Gray. Divertimento.....	3 0
b Mélange (introducing "My lodging" and "The rose-tree in full bearing").....	4 0

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b Op. 26. Souvenir de Londres. Fantaisie et variations brillantes sur un thème original.....	6 0
b Op. 27. Rémémorances des Mousquetaires. Fantasia on Halevy's opera.....	3 0
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1. Adelaide.....Beethoven	3 0
2. The first violet.....Mendelssohn	2 0
3. Zuleika.....Mendelssohn	2 0
4. Cooling zephyrs.....Schubert	2 0
5. The huntsman, soldier, and sailor.....Spohr	2 6
6. A ride I once was taking (Trab, trab).....Kücken	2 0
7. My harp now lies broken (Maid of Judah).....Kücken	2 0
8. My heart's on the Rhine.....Speyer	3 0
9. From the Alp the horn resounding.....Proch	2 6
10. With sword at rest (The standard bearer) Lindpaint'ner	2 0
11. When the swallows fly towards home (Agathe).....Abt	2 0
12. Oh! wert thou mine for ever.....Kücken	2 0

c Op. 89. "HOMMAGE À SCHUBERT." Trois mélodies:	
1. Ye flow'rets that to me she gave.....	1 6
2. Praise of tears.....	1 6
3. Norman's Gesang.....	1 6

b Op. 94. "RÉCRÉATIONS MUSICALES." 3 German melodies:	
1. Streamlet cease.....Curschmann	2 0
2. Forth I roam.....Kalliwoda	2 0
3. If o'er the boundless sky.....Molique	2 0

b Op. 99. "VOYAGE EN SUISSE." Trois morceaux originaux:	
1. Bâle.....	3 6
2. Zurich.....	3 6
3. St. Gallis.....	3 6

b Op. 102. Trois études de Charles Mayer et d'Adolphe Henselt transcrits:	
1. Grace.....C. Mayer	2 6
2. La fontaine.....C. Mayer	3 0
3. Si oiseau j'étais.....A. Henselt	3 0

c Op. 106. Three characteristic melodies:	
1. Wenn ich ein Vöglein wär.....	3 0
2. Lisle laute, lisle linde.....	3 0
3. Virgo Maria (O Sanctissima).....	3 0

c Op. 110. "PENSÉES MUSICALES." Trois pièces de salon:	
1. Repose.....	a 0
2. Sorrow and relief.....	6 6
3. Cradle song.....	2 6

b Op. 115. Bonnie Scotland. Fantaisie brillante (Scotch airs).....		6 0
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b Op. 118. Les montagnes Bohémiennes. Chant national d'après Leopold de Meyer.....		2 6
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b Op. 121. Trois morceaux caractéristiques:	
1. La gitana.....	3 0
2. Mélodie mazurque.....	3 0
3. La gazelle.....	3 0

b Op. 127. Sacred melodies:	
1. Martin Luther's hymn.....	2 6
2. Old hundredth psalm.....	2 6
3. Before Jehovah's awful throne.....	2 6
4. Airs from "The creation" (Haydn).....	4 0
5. Vital spark of heavenly flame.....	2 6
6. Agnus Dei (Mozart).....	2 6

b Op. 128. Deux mélodies de l'opéra Les huguenots (Meyerbeer):	
1. Nobles seigneurs. Cavatine du page.....	2 0
2. A ce mot tont s'anime. Air de Marguerite.....	2 0

OBERTHÜR, CHARLES—continued.	
b Op. 129. "ÆOLIAN CHORDS." Three melodies:	
1. Gems of the crimson-coloured even.....	2 0
2. She was a creature strange as fair.....	6 0
3. 'Tis sweet when in the glowing west.....	3 0

b Op. 132. Nereides. Sketch.....		3 0
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b Op. 142. L'invitation del gondoliere. Sketch.....		2 6
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b Op. 144. Il trovatore. Fantasia on Verdi's opera.....		6 0
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b Op. 146. La traviata. Souvenir de l'opéra de Verdi.....		1 2
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b Op. 149. "GEMS OF VERDI." Twelve operatic airs, transcribed.....each		6 6
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1. Ah! che la morte.....Trovatore		
2. Il balen del suo sorriso.....Trovatore		
3. Si la stanchezza.....Trovatore		
4. Stride la vampa.....Trovatore		
5. La mia letizia.....I Lombardi		
6. La donna è mobile.....Rigoletto		
7. Parigi, o cara.....Traviata		
8. Ah, fors'è lui.....Traviata		
9. Di Provenza il mar.....Traviata		
10. Libiamo (Brindisi).....Traviata		
11. Ernani involami.....Ernani		
12. Va pensiero.....Nabuco		

b Op. 158. "SEASIDE RAMBLES." Four nautical sketches:	
1. Sea nymphs.....	2 6
2. Murmuring waves.....	2 6
3. My bark glides through the silver wave.....	6 6
4. Water sprites.....	3 0

b Op. 159. Andalusia. Bolero brillant.....		4 0
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b Op. 166. The keel row. Fantasia.....		4 0
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b Op. 167. Santa Lucia. Neapolitan air.....		4 0
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b Op. 170. Un ballo in maschera. Fantaisie.....		4 0
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b Songs without words:	
1. Dans ces instants où l'âme pense.....	2 0
2. Ich denke dein, wenn durch den Hain der Nachtigallen.....	2 6
3. Eilende Wolken, Segler der Lüfte.....	6 0
4. Emelina.....	1 0
5. Selige Tage.....	1 0
6. Nachgefühl.....	1 0
7. Adieu, charmant pays de France.....	3 0
8. For I, methinks, till I grow old.....	3 0
9. L'air est doux, le ciel est beau.....	6 6
10. Ange aux yeux bleus.....	2 6
11. We rove among the roses.....	1 6
12. Au bord du Rhin.....	1 6
13. Au bord de la Lahn.....	6 6
14. Au bord de la Nahe.....	6 0
15. Au bord du Neckar.....	1 0
16. Auf leichtem Zweig.....	1 6
17. Ah! be not sad.....	6 0
18. Remind me not.....	1 6

b "VOYAGE LYRIQUE." Twenty-four National Airs.....each		3 0
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1. Norway.....		
2. Sweden.....		
3. Denmark.....		
4. Russia (God save the Emperor).....		
5. Prussia.....		
6. Prussia.....		
7. Poland.....		
8. Saxony.....		
9. Bavaria.....		
10. Austria (Haydn's hymn).....		
11. Hungary.....		
12. Sardinia.....		
13. Romagna.....		
14. Naples.....		
15. Spain.....		
16. Portugal.....		
17. Switzerland.....		
18. France (La Marseillaise).....		
19. France (Les Girondins).....		
20. Belgium.....		
21. Holland.....		
22. England (Rule Britannia).....		
23. America (Hail Columbia).....		
24. England (God save the Queen).....		

STEIL, W. H.	
b My lodging is on the cold ground (variations).....	1 0

STREATHER, WILLIAM.	
b Deh vieni alla finestra. Serenade from Don Juan.....	2 6
b Home, sweet home, of Thalberg, transcribed.....	5 0

TAYLOR, GERHARD.		
a	Com'è gentil (Don Pasquale). Transcription	2 6
a	Fantasia on Irish melodies (The harp that once, Believe me if all, and Meeting of the waters).....	3 0
a	Two favourite Irish melodies (Coolin and The minstrel boy). Variations	3 0
a	Rigoletto. Fantasia on Verdi's opera	5 0

THOMAS, JOHN.	
b WELSH MELODIES. Transcribed:	
1. The ash grove.....	1 0
2. The bells of Aberdovey.....	3 0
3. Sweet melody, sweet Richard.....	3 0
4. The rising of the sun.....	3 0
5. The march of the men of Harlech.....	3 0
6. Riding over the mountain (original melody by J. Thomas).....	3 0
7. The plain of Rhuddlan.....	3 0
8. Love's fascination.....	3 0
9. The rising of the lark.....	3 0
10. The camp (Of noble race was Shenkin).....	3 0
11. Megan's daughter.....	3 0
12. The minstrel's adieu to his native land (original melody by J. Thomas).....	3 0
13. Watching the wheat.....	3 0
14. New year's eve.....	3 0
15. David of the white rock, or The dying hard to his harp.....	3 0
16. Over the stone.....	3 0
17. The miller's daughter.....	3 0
18. Come to battle.....	3 0
19. All through the night.....	3 0
20. The blackbird.....	3 0
21. The dawn of day.....	3 0
22. Britain's lament.....	3 0
23. Black Sir Harry.....	3 0
24. The departure of the king.....	3 0

b La source. Caprice of J. Blumenthal, transcribed.....		4 0
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WRIGHT, T. H.	
b Caledonian Fantasia, introducing favourite Scotch melodies..	4
b Com'è gentil (Don Pasquale). Fantasia	2
b Deh calma oh ciel (Otello). Transcription.....	1
b Fra poco a me ricovero (Lucia). Arranged.....	1